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JOHN GILHOOLEY

up front

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Photo by Taylor Hamby
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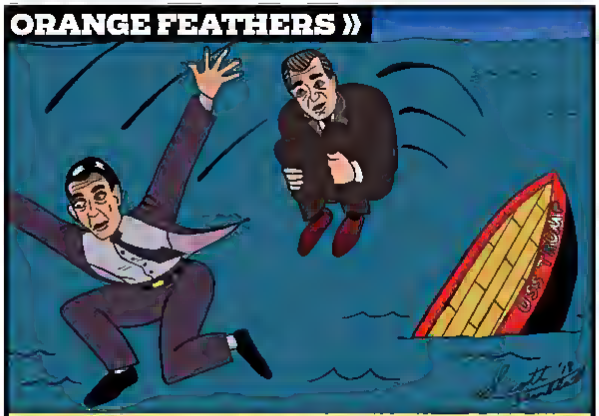
ORANGE FEATHERS »



AFTER CAREFUL CONSIDERATION, GOP CONGRESSMEN DARRELL ISSA AND ED ROYCE HAVE RESPECTFULLY DECIDED TO RETIRE.

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OC Weekly is located @ 18475 Sunflower Circle, Fountain Valley, CA 92708, (714) 966-5000. Display Advertising, (714) 966-5900. Classified Advertising, (714) 966-5800; National Advertising, (888) 278-9800, voicemail@ocweekly.com; Fax, (714) 966-5900. Advertising Fax, (714) 966-5895; Classified Fax, (714) 966-5895; Circulation, (888) 732-7362; Website: www.ocweekly.com. The publication is free one per reader. Removal of more than one paper from any distribution point constitutes theft, and violators are subject to prosecution. Please address all correspondence to: OC Weekly, 18475 Sunflower Circle, Fountain Valley, CA 92708, email: letters@ocweekly.com. Published weekly (Thursday). OC Weekly is wholly owned and operated by OC Weekly News, Inc., a California corporation. Subscription price: $65 for six months; $80 per year. POSTMASTER: Send address changes to OC Weekly at P.O. Box 25829, Santa Ana, CA 92799. Submissions of all kinds are welcome. Address them to the editor and include a self-addressed, stamped envelope. Copyright ©2018, OC Weekly News, Inc. All rights reserved. OC Weekly® is a registered trademark of OC Weekly News, Inc. Rolling Paper™ is a trademark of OC Weekly News, Inc.

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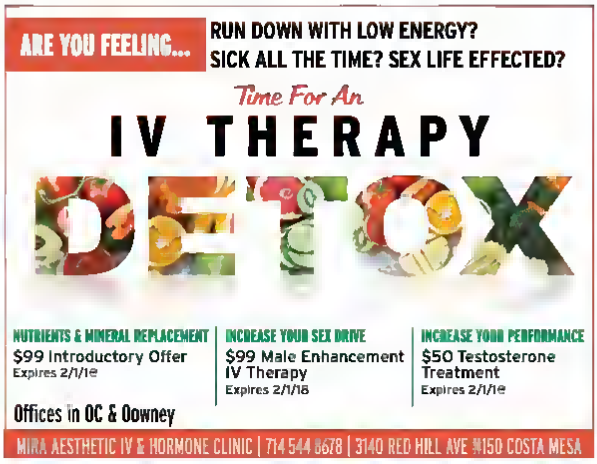
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Judge Challenges DOJ Whitewash

OC Sheriff tries to settle snitch-scandal score in federal court

Until recently, the United States Attorneys office—a division of the U.S. Department of Justice (DOJ), which supposedly conducting an independent probe of Tony Rackauckas' district attorney's office and Sandra Hutchens' sheriff's department in the Orange County jailhouse-informant scandal—had been performing a sly trick. They'd blocked jurors at the Ronald Reagan Federal Courthouse from hearing about the scandal, then used individuals tainted by that corruption for their own prosecutions. That stunt, which won federal Judge James V. Selna's approval, hamstrung defense lawyers from fairly questioning the credibility of those government witnesses and led to a series of convictions.

»R. SCOTT MOXLEY

It's possible this tilted environment last year motivated Rackauckas and Hutchens—who, according to a series of judges, have run ethically challenged agencies—to toss a seemingly straightforward June 2017 methamphetamine case, *People v. Joseph Martin Govey*, into DOJ hands, where the matter's connection to the informant scandal could be severed quietly. But the new case, *USA v Joseph Martin Govey*, didn't land in Selna's hospitable courtroom. It was assigned to Cormac J. Carney, one of Selna's U.S. District Court colleagues who historically demands hard answers from the government.

In mid-January, Assistant United States Attorney Bradley Marrett tried to convince the judge there's been no hanky-panky and that Timothy Scott, Govey's attorney, should be banned from mentioning the scandal in front of a future jury, even though Scott believes the controversy helps to explain the government's zealous actions. The defense attorney's position isn't a stretch. In addition to unnecessarily making Govey a federal defendant without public rationale, prosecutors refused to accept his confession that the narcotics possession was for personal use. Instead, they want a jury to find him guilty of plotting to distribute his meth, a crime carrying harsher punishment in federal court than instate.

Given those circumstances, Scott considers the push for Govey to serve a mandatory minimum 10-year sentence shows law-enforcement officials have "their thumbs on the scales" of justice. He maintains Rackauckas and Hutchens had "a score to settle" with his client. He also aims to prove the point principally during questioning of two DOJ witnesses, sheriff's deputies Bryan Larson and Bill Beeman.

At the Jan. 17 hearing, Carney outlined two objectives: determining if Larson will testify at a trial, as well as the extent of the connection between Govey's case and the jailhouse-informant drama. Marrett predicted his cooperation but demanded the judge hide from the jury that Larson, a Special Handling Unit deputy for several years, had taken the Fifth when asked about the scandal in a snitch-marred state murder case, *People v. Eric Ortiz*. (For those who need to brush up on their civics lessons, the Fifth Amendment of the Constitution protects individuals from being witnesses against themselves.)

Carney was unamused.

Constitutionally banned from questioning pretrial inmates who've been charged and have lawyers, Special Handling deputies employed snitches to fool government targets into talking, then pretended in courtrooms that the information had been obtained without police involvement. To cover up these activities, deputies hid, destroyed and doctored agency records before committing perjury in Superior Court Judge Thomas M. Goethals' courtroom, where the scandal played out in *People v. Scott Dekraai*.

"You have a problem, Mr. Marrett," said Carney. "Deputy Larson invoked the Fifth while in uniform in court in a murder case. That's very significant. He invoked when called by the defense and was asked about [jail-informant program] misconduct. Then he's willing to testify when called by the government. How can I keep that away from the jury? There's an inference there is a government bias, but that's for a jury to decide."

Marrett asserted that Larson would "clear the air" about why he'd taken the Fifth in *Ortiz*. This resulted in Larson telling the judge he would have answered all questions in that case if the Association of Orange County Deputy Sheriffs (AOCDS) hadn't provided bad legal advice. (Union officials denied that tale.) For Carney, though, it doesn't matter what story the deputy tells. "He's going to have to explain that inconsistent position [in front of the jury]. If this is a vindictive, biased prosecution, [Govey] has a right to try to expose it," the judge stated.

Adamant that questioning Larson's honesty was "going far afield" from determining Govey's guilt, the prosecutor took more than 20 minutes before conceding the point, a fact that frustrated the President George W. Bush appointee. "This judge," Carney said, "ain't gonna say, 'Never mind' and, 'Let's go forward' [with jurors clueless about events]."

When Carney noted the presence of Scott Sanders, the Orange County assistant public defender who exposed the snitch scandal, Scott (the private defense lawyer) revealed the two had discussed Larson's connection and underhanded tactics used by local law enforcement.

That development must have unsettled the six DOJ prosecutors present. Though they'd hoped to thwart the scandal from ever entering the federal courthouse, these assistant United States attorneys felt the law of unintended consequences kick in for agreeing to soil themselves in cesspools created by Rackauckas and Hutchens. Larson landed on the witness stand for the pretrial hearing and began games his Special Handling Unit pals played under oath with Goethals. When Scott asked if he had memorialized the activities of his informants in a Special Handling log at Theo Lacy like the one used at the county's central jail and hidden for years, Larson professed uncertainty. When asked if he documented communications with informants anywhere, the deputy continued to evade, saying, "I don't understand your question."

CORMAC J. CARNEY OFFICIAL PHOTO

Larson, who was the main handler for snitch Jason Fenstermacher—a violent white-supremacist inmate enthusiastically working to aid deputies hoping to nail Govey—repeatedly insisted he'd never participated in unconstitutional jail scams. But the defense lawyer produced a *Perry Mason* moment. Scott read the deputy a line he'd written in a crime report about Fenstermacher's informant work. He'd memorialized that the snitch was spying on other inmates "so he could give us information that might help cases."

"I mistyped," the deputy claimed. "I meant on *his* case."

Scott reminded Larson he'd testified he didn't help snitches with their own cases, only a prosecutor could.

"Like I told you before," a terse Larson replied slowly, "it was probably mistyped."

The line was déjà vu. Deputy Seth Tunstall testified in 2014 and 2015 that he'd never cultivated or developed informants. Sanders crushed Tunstall's credibility by producing a sworn affidavit the deputy wrote. In it, this deputy—who has three post-graduate college degrees—bragged about cultivating and develop snitches. Asked to explain the discrepancy, he sheepishly explained, "I guess I used the wrong words."

(Like Larson, Tunstall has taken the Fifth when called by the defense in state cases but agreed to testify for federal prosecutors.)

Perhaps most worrisome is Marrett's attempts to whitewash history. He claims Larson has no personal interest in Govey, though it was the deputy's prized snitch, Fenstermacher, who worked feverishly but unsuccessfully to nail their target. Moreover, in 2014, sheriff's officials, including Larson and Beeman, cringed as their agency and the DA decided to dismiss Govey's solicitation-of-murder case rather than disclose court-ordered records that would have exposed the hidden snitch program.

Then, according to this federal prosecutor, it was just a coincidence 11 deputies led by Larson went to Govey's home near Disneyland, allegedly without knowing he lived there, conducted a guns-drawn raid and found the meth at the center of this latest case.

Carney is preparing a Jan. 30 trial launch.

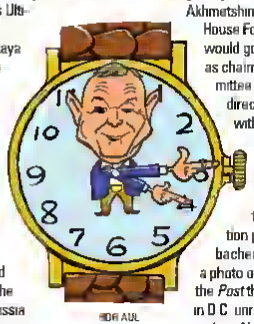
RSCOTTMOXLEY@OCWEEKLY.COM

Russian to Judgment

» MATT COKER

Two Russians at the center of the infamous June 2016 Trump Tower meeting with Donald Trump Jr., Jared Kushner and Paul Manafort also attended a black-tie inaugural party thrown by the campaign committee for Representative Dana Rohrabacher (R-Putin's Ultimate Plus One).

Lawyer Natalia Veselnitskaya promised damaging information about Hillary Clinton to the Trump presidential campaign brain trust that was to be delivered by the other attendee at Trump Tower on June 9, 2016, Russian American lobbyist and Soviet army veteran Rinat Akhmetshin. Donald Trump Jr. has said no Clinton bombshell was produced and that the pair instead sought the lifting of U.S. sanctions on Russia.



BOB AUL

Two months before the Trump Tower meeting, Paul Behrends, a top aide to Rohrabacher, arranged for Representative French Hill (R-Arkansas) to get together with Veselnitskaya and Akhmetshin during the congressman's trip to Moscow. Hill described it as a brief encounter in which the Russian sanctions were also discussed.

Later, Behrends escorted Akhmetshin around Capitol Hill, introducing him to other lawmakers who were told of the lobbyist's campaign against the Magnitsky Act, which was part of bipartisan legislation signed by President Barack Obama in December 2012 to impose sanctions on Russia. It is named after Sergei Magnitsky, a Russian lawyer and auditor who exposed fraud and corruption by government officials in Moscow before being beaten to death while in police custody. Russian President Vladimir Putin strongly opposes the Magnitsky Act.

During the same month that the Trump Tower meeting was held, Behrends and Rohrabacher tried to arrange for a Capitol Hill showing of an anti-Magnitsky Act documentary on behalf of Akhmetshin and Veselnitskaya. The House Foreign Affairs Committee would go on to rein in Rohrabacher as chairman of its Europe subcommittee and fire Behrends as its staff director due to their coziness with Russian lobbyists.

Now comes a *Washington Post* report on Akhmetshin and Veselnitskaya's attendance at the Jan. 20, 2017, inauguration party thrown by Rohrabacher's committee, complete with a photo of the pair. Veselnitskaya told the *Post* that she just happened to be in D.C. unrelated to Trump's inauguration when Akhmetshin invited her to the private event. Akhmetshin's lawyer claims an event organizer gave him tickets, but Rohrabacher spokesman Ken Grubbs says there is no record of Akhmetshin's invitation or that the Russians bought tickets.

Democrats seeking Rohrabacher's 48th congressional district seat are pounding him about his pro-Russia ties. Among them is Harley Rouda, who recently released a video advertisement critical of the Putin-Trump-Rohrabacher triangle. Rouda also just announced his campaign has so far raised $1.2 million.

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HeyYou!

» ANONYMOUS

Free Joe

You are the person who was working the drive through speaker system at a coffee shop on a particularly busy weekday morning. I was probably stuck behind six or seven cars, with at least that many behind me when you asked what I wanted to order and if I could pay in cash. I said all I had was plastic. At that point, I started trying to strategize an exit from the line, but it would have involved running over some hedges and sprinkler jets. Instead, you said my drink was on the house. Not having any cash handy, I couldn't leave a tip, but I wanted to thank you for the free joe!

BOB AUL

HEY YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey You!" c/o *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708, or email us at letters@ocweekly.com.

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RESISTANCE *is fertile*

ONE YEAR LATER, A *bigger and better* OC WOMEN'S MARCH

BY LISA BLACK

As people streamed onto Flower Street in Santa Ana from the north and south, every fierce word, drumbeat, song, and call-to-respond could be heard from the stage at the Jan. 20 OC Women's March thanks to a donated sound system.

Last year's event was raw and highly emotional, with people still in shock from the election and terrified by 45's apocalyptic inaugural speech the day before. Yet marching with 20,000 strangers, more than double the expected turnout, tempered the horror, allowing for some hope and launching a year of resistance.

According to organizers for this second OC march, the goal was to advocate for unity and to transform that fertile energy into votes come November. Signs declaring, "Your Vote Is Power" and, "Grab 'em By the Midterms" were everywhere, along with images of giant tsunamis. If the organizational prowess of 2018's march is applied to getting out the vote, it may indeed be a blue wave.

Exactly 15,367 people RSVP'd on Eventbrite, but police estimated nearly 25,000 showed up. Planners were ready for twice that number with a massive gathering space, portable restrooms and toilet paper aplenty, breastfeeding and changing stations, a roped-off area near the stage for older or disabled activists, water for refillable vessels (provided by Chapter One: the modern local), and $5 fees at surrounding parking structures. Golf carts followed the marchers, ready to scoop up anyone waiting for assistance, while volunteers from United Nurses California were ready at first-aid stations. Nearly 150 organizations participated, along with 377 volunteers trained by a local union.

The energy on the march itself—up Flower to Civic Center Drive, then east to Main Street and down to Santa Ana Boulevard and back to Flower—was flavored with determination, commitment, and a sustained energy fed by the connections made, admiration of creative and humorous signage, and an openness that speakers during the kick-off rally demanded. And thanks to that donated PA system, unlike at last year's march, everyone who addressed the crowd could be heard.

» CONTINUED ON PAGE 10

RESISTANCE *is fertile*

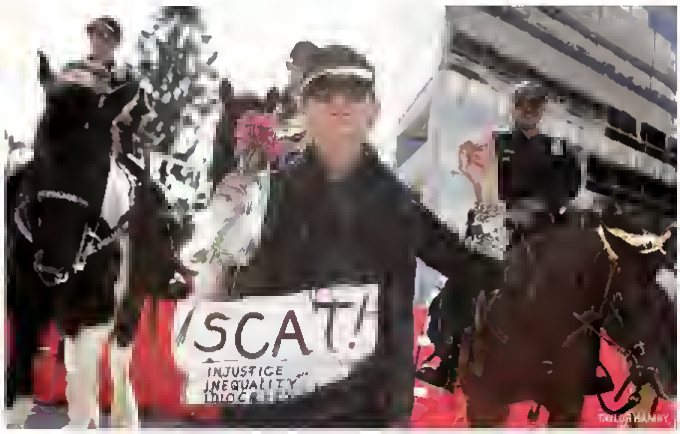
» FROM PAGE 9

Inclusivity ruled onstage, with speakers representing unions, LGBTQ rights, Dreamers and immigrant rights, BlackLivesMatter, and reproductive rights, as well as advocates supporting climate change and gun-violence prevention. There were no celebrities, except Olympian and LGBTQ activist Greg Louganis. One speaker summed up why many were marching here and all over the world: to be "free from assault on our bodies and on our economic security because of what's between our legs." Since Power to the Polls was a central message, local elected officials and those running for seats from city council to school boards to the state Senate appeared as well.

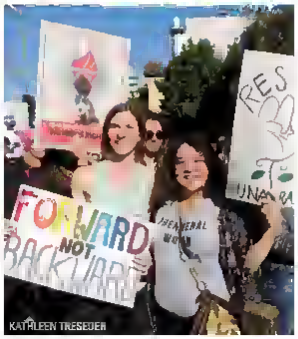
Though largely absent at 2017's march, Native American women's presence was seen and heard early on. The aroma of burning sage filled our nostrils as a leader of the Juaneño Band of Mission Indians, Acagchemem Nation, led an invocation, calling down the medicine of nature's female spirits to our marching route, which she compared to the Milky Way, joking that though it was invisible now, it was there. The next woman to take the mic said, "I am Indian, born and raised. Homegrown." Then she challenged us all, especially the elected officials who would later take the stage, "Put us in your budgets. Raise your voice for us. You are forgetting about us. We go missing, get murdered, and no one bats an eye." Photos from the sister march in Whitehorse, Yukon, Canada, where it was 13 degrees below Celcius and the marching women held a red dress high above to acknowledge murdered and missing indigenous women, would bring her words to mind later that night. "If you see a Native woman on the ground, pick her up—we would do the same for you." Her impassioned words were met with cheers that seemed to say, "We hear you." The women of the Juaneño Band of Mission Indians, Acagchemem Nation, would lead the way, walking in front of the OC Women's March banner.

While carrying a blue-plastic folding chair, Mayor Pro Tem of Santa Ana Michele Martinez told the crowd that this is not a moment, but a movement. She practically plagiarized Oprah (one sign begged, "Oprah, please buy FOX News!") when stating there's a "new day on the horizon," unless she assumed we all knew the source. "If men won't give us a seat at the table," she explained while holding up the chair, "bring your own chair!"

That theme was picked up by United Domestic Workers' Laura Reyes, who



KATHLEEN TRESEDER



KATHLEEN TRESEDER

said, "If you don't have a chair and the door is locked, kick it down!" Reyes incited raucous noise from the crowd with wage-gap stats, especially when she said, "We've been calling bullshit long enough, it's time to rise up!"

Assemblywoman Sharon Quirk-Silva wore a magenta jacket as she lead a cheer. She then acknowledged the men and women candidates onstage with her who, she says, have fought for us for decades, not just since last year's march. "Sadly," she added, moving on to the MeToo movement, "three of my colleagues have left the Assembly because they didn't know how to treat women. They have resigned, and I'm telling you today, I have received contributions from them for more than $40,000, which I am going to donate to women's organizations."

One candidate not onstage with her was Mike Levin, who has been campaigning daily since November 2016 to unseat Darrell Issa in the 49th congressional district. Straddling South Orange and North San Diego counties, Levin, his wife and their young daughter made it to two marches Saturday. "I have a wonderful team willing to drive us around," explained the candidate. Levin posted on Facebook a photo of his daughter on his shoulders at the OC march, saying he hoped she'd remember the day.

The crowd was antsy in anticipation of the actual march, so the direction to walk was signaled with a "that-away" gesture by city council members Letitia Clark of Tustin and Kim Nguyen of Garden Grove.

Along the route, a boy held a "Where's Mimi Walters?" sign, and not-yet-voting-age girls proudly carried the message "IF YOU BUILD THE WALL, MY GENERATION WILL TEAR IT DOWN." Chants were heard and faded away. A group sang protest songs so complex it was difficult to join in, but it was a pleasure to listen to the lyrics "make some noise/the storm is raging, and so are we." Goofy signs such as "I am woman, hear me roar to the Voting Booth" and "I know, I know I'm standing up for myself—what a bitch" complemented such simple, serious statements as "Silence Is Not an Option." Along the way, fliers were handed out by the Brady Campaign to End Gun Violence, RefuseFascism.org and the idiotic Scientology toxic test. There was no sign of the postcards we were told would be available to fill out with why we marched so we could send them to our representatives.

"A person is a person through other people," said BlackLivesMatter LBC co-founder Audrena Redmond at the post-march rally, echoing the theme of unity with an African proverb. She used the image of a chain, uniting our intersecting identities, fortified to "tear down

» CONTINUED ON PAGE 12

TAYLOR RAMBY

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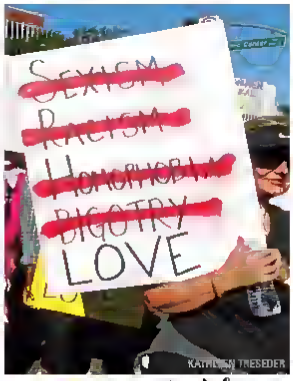

RESISTANCE is fertile

» FROM PAGE 11

the house of division and strife." She called for all to "leave this march ready to be a link in that chain and support the weaker links." Redmond stood onstage with Pamela Fields, the mother of Dante Jordan, who was slain by police officers When asked to say his name, tens of thousands shouted it out.

Artists, academics and community organizers had their turn, with several high-school girls being given the mic As a large dance group from Anaheim High School that included several boys prepared to begin their performance, a young Latina rushed onstage A volunteer tried to remove her, he was caucasian and she reacted by saying, "When a white man puts his hands on you ... !" He then let her go The enraged young woman took the mic from the MC, who was introducing the dancers The sound was cut off, but not before we heard the anger blasting from her Her rant could only be deciphered in snatches "Santa Ana cops!" and "Fuck that shit!" A chant of "Let her speak" broke out as she continued to talk nonstop Even 20 feet from the stage, she was impossible to hear

Then an amplified male voice was heard: "She was warned. She was given an explanation. Nevertheless, she persisted."

At first, it seemed as if he were describing the furious young woman. But when the dancers began to move in unison, it became clear this was their soundtrack.

Organizers claimed the march "is NOT an anti-Trump protest. It is a peaceful, non-partisan rally to unite people that value social justice and human rights The goal is to create awareness, unity, encourage leadership and drive action." Nevertheless, savage signage depicting the president for what he is were legion. Lots of peach-faced images called for impeachment; another impeachment plea referenced Philip K. Dick's *Man In the High Castle* "Stable Genius? No, Just a Jackass," read one sign, while another sported a turd emoji with a yellow comb-over alongside the words "Sl!@t-Hole In-Chief." "Keep Your Tiny Hands OFF my Rights!" stated another in a '60s-inspired text.

It wasn't the signage that stuck in one's head, though those images were safely preserved on phones and social media, but rather the voices of the high-school students that left a lasting impression. Gillian Palacios of Santa Ana High was articulate and powerful as she reminded us there were 290 days left until the election. "We have tasted empowerment," she said, "and we're not going to let it go."

LBLACK@OCWEEKLY.COM

*calendar

fri/01/26

[CONCERT]

Blast From the Past

Totally '80s Live

On the touring circuit, fans really can't go wrong with a dose of nostalgia. And when vintage outfits such as Boy George, Adam and the Ants, the Bangles, Violent Femmes, and A Flock of Seagulls are packaged into one event, a decade can be celebrated in one neat package. Add to those '80s new wave outfits early rap icons Salt-N-Pepa, Sugar Hill Gang, and Tone Loc, and you have an intricate bill that has a little bit for everyone. That's what makes KEARTH's Totally '80s Live's lineup perfect for a Southern California crowd. These artists will roll back the years and ensure that fans from their salad days bask in their glory years while the groups do the same.

KEARTH's Totally '80s Live at Honda Center, 2695 E. Katella Ave., Anaheim, (714) 704-2500, www.hondacenter.com. 6:30 p.m. $23.50-$754. —WYOMING REYNOLDS

sat/01/27

[THEATER]

Going West

SHE

In American folklore, there exists a trope of the bored child running away from home for excitement and possible shot at fame, whether it be to join the circus or the army in a time of war or to become a Hollywood star. In reality, running away is an act of survival. Adapted to the stage from a book of the same name, *SHE* is a modern-day telling of Homer's *Odyssey* as a nameless 15-year-old girl escapes a Christian fundamentalist household by bus to Los Angeles where she meets a cast of colorful characters and experiences the dichotomy between the rich and the poor in Los Angeles. Afterward is a discussion with author Michelle Latiolais about the book the show is based on, as well as her studies of socio-economic conditions in LA.

SHE at Experimental Media Performance Lab at Contemporary Arts Center, UC Irvine, Campus and West Peltason drives, Irvine; www.arts.uci.edu. 2 & 8 p.m., also Sun. Free. —HEATHER MCCOY

[ART]

Toke of Genius

Cannabis-Friendly Art Session

From the Harlem Renaissance to the Beat Generation, contemporary artists have had some sort of connection to marijuana as a source of creative inspiration and freewheeling energy. In that spirit, today's Brush Tokes event allows smokers and non-smokers alike to assemble and paint together in a relaxed environment. Whether or not you're skilled in painting, everyone will be supplied an 11-inch-by-14-inch canvas, supplies and step-by-step instructions to complete your own work of art. Make note, this is a Bring Your Own Cannabis event, so if you're so inclined, make sure you're equipped with your favorite *ganja* to feel your most inspired.

Cannabis-Friendly Art Session at Brush Tokes, Newport Beach, (714) 794-9832, brushtokesoc.com. Call for exact address. 7 p.m. $40. —AIMEE MURILLO

SETH MCINTOSH

fri/01/26

[PERFORMING ARTS]

THE DIVA IS IN

Shasta Geaux Pop

Teaming down perceptions of mainstream pop stars looming large in popular culture today, Shasta Geaux Pop is a self-styled "Glamazon Hip-Hop Icon" created to soothe our cultural malaise with her blend of '80s and '90s hip-hop beats, satirical lyrics and a party atmosphere that inspires audiences to participate in the fun. Brought to effervescent life by Brooklyn-based director Charlotte Brathwaite and performer Ayesha Jordan, Shasta Geaux (pronounced "goes") Pop slyly embeds social commentary and a message about black female empowerment in her bold brand of entertainment. In an unconventional theater atmosphere like Off Center Festival, we'd say Shasta will feel right at home.

Shasta Geaux Pop at Samuelli Theater, 600 Town Center Dr., Costa Mesa, (714) 556-2787, www.scfta.org. 8 p.m. also Sat. $25. —AIMEE MURILLO

sun/01/28

[FOOD & DRINK]

Hot Stuff

Long Beach Vegan Chili Cook Off

In what may be the most delicious healthy-food competition known to man, today's Vegan Chili Cook Off finds cooks boasting the best vegan recipe competing for up to $500 in prizes. Contestants need only abide by two pieces of criteria: the chili must be vegan and involve a vegan protein simmering in a broth of tomatoes and chiles, along with your own blend of spices and ingredients. Judges and non-judges alike will vote for their favorites for the Judges' Prize and People's Choice Award, respectively, but who can deny that eating such nourishing delights is an award in itself? Put us down for seconds!

Long Beach Vegan Chili Cook Off at 4th Street Vine, 2142 E. Fourth St., Long Beach, (562) 343-5463, lbvegan.com. 2 p.m. Tasting and voting ticket, $5. 21+ —AIMEE MURILLO

[HEALTH & FITNESS]

To the Finish Line

Laguna Niguel Triathlon

Rain or shine, today's all-ages event is a welcome challenge for dedicated athletes who want to put their physical-fitness skills to the test. Contestants will take a 3.1-mile run, an 8-mile bike ride and a 175-yard swim in this SoCal Triathlon Series winter competition. While winners of the race will score sweet hardware to wear around their necks, the real winners here are the kids of WeROCK, a nonprofit that helps at-risk kids via after-school programs, as proceeds from today's event benefit them.

Laguna Niguel Triathlon at 29571 Crown Valley Pkwy., Laguna Niguel; renegaderaceseries.com. 6:30 a.m. Registration, $54-$149. —AIMEE MURILLO

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mon/01/29

[FILM]

Old Sights, New Sounds

The Passion of Joan of Arc

Carl Theodor Dreyer's experimental 1928 masterpiece features a new original score by Goldfrapp's Will Gregory and Portishead's Adrian Utley. Based on the actual trial records of Joan of Arc, the film summarizes the saint's capture in England during the Hundred Years' War; her trial, and her execution in the year 1431, when she was only 19. Dreyer's film is considered a landmark production because of its expressionistic lighting and an array of other radical techniques, and Maria Falconetti's performance as Joan is considered one of the finest in cinema history. Now's your chance to experience this grand merging of iconic and modern art!

The Passion of Joan of Arc at the Frida Cinema, 305 E. Fourth St., Santa Ana, (714) 285-9422, www.thefridacinema.org. 5:15, 7 & 9 p.m. $7-$10. —SR DAVIES

tue/01/30

[TALKS]

A Different Mission

'We're Still Here'

Vital revisionist history and heroic public education arrive at the mission famous for its swallows but not so much for the Juaneño Indians conscripted to build it. For the OC Public Library's Acjachemen Community Stories Project, cultural anthropologist Stephen O'Neil introduces today's Acjachemen activists, leaders and teachers featured in the oral history series "Their Stories in Their Words," co-produced with California Humanities. Watch the remarkable videos first, then meet participants in person at one of the county's most architecturally striking and welcoming branches, the perfect site for this community celebration of people's history.

"We're Still Here: To Be a Southern California Native American in the 21st Century," at San Juan Capistrano Library, 31495 El Camino Real, San Juan Capistrano; www.ocpl.org. 5 p.m. Free. —ANDREW TONKOVICH

wed/01/31

COURTESY OF PIRATES DINNER ADVENTURE

[THEATER]

AVAST, NESSIE!
Legend of the Loch Ness Monster

Pirates Dinner Adventure traditionally pits Princess Anita against pirate captain Sebastian the Black, but now arises the sort of existential threat that puts petty political concerns into perspective: the Loch Ness Monster, presumably summering in the Caribbean. Will they join forces to preserve themselves? Or will it be a free-for-all? One thinks optimistically of Ronald Reagan's famous 1987 speech to the U.N.—"Perhaps we need some outside universal threat to make us recognize this common bond. I occasionally think how quickly our differences worldwide would vanish if we were facing an alien threat from outside this world." Sure, it's a night of out-of-this-world entertainment—or out-of-the-oft-visited-parts-of-this-world, anyway. But consider the larger lesson. Pirate or princess, we're still just people.

Legend of the Loch Ness Monster at Pirates Dinner Adventure, 7600 Beach Blvd., Buena Park, (714) 690-1497, piratesdinneradventureca.com. 7 p.m. $36.95-$61.95. —CHRIS ZIEGLER

[EXHIBITS]

Electric Feels
'Electricity'

In this age, electricity is everywhere, lighting up our interiors from darkness, making our gadgets work, running technology, even on our socks when we scuff our feet on the carpet. But besides the monthly bill, rarely do we think about how much we use it in our daily lives, much less the wonder of electricity even existing. Fullerton Museum boasts an exhibit from Philadelphia's Ben Franklin Institute to illustrate how electricity came to be discovered—then harnessed—for our personal needs through fun, interactive displays and scientific guides. Learn all about this powerful force that sustains us and the history of its use.

"Electricity" at Fullerton Museum Center, 301 N. Pomona Ave., Fullerton, (714) 738-6545, www.cityoffullerton.com. Noon. Through April 22. $3-$5; members, free. —AIMEE MURILLO

thu/02/01

[DANCE]

In the Mood
First Thursday Swing

Get ready to jump, jive and jitterbug at Max Bloom's Cafe Noir for First Thursday Vinyl Swing Night! Come dance to the swinging sounds of DJ Jacoby, who'll be playing tunes from the 1930s, '40s and '50s—this includes western swing, big band and hot jazz. And if you're worried about your two left feet, there's no need to fret because OC's Original Balboa Social & Practice will be giving beginners lessons at 7:30 p.m.—learn basic skills to lead or follow before the party starts! Dress in your best dancing garb and bring your favorite partner to boogie woogie the night away.

First Thursday Swing at Max Bloom's Cafe Noir, 220 N. Malden Ave., Fullerton, (714) 871-2600, maxblooms.com. 8 p.m. Free. —CYNTHIA REBOLLEDO

NICOLAS G. WITKIND

[THEATER]

HEY, JIMI
The Hendrix Project

You've never seen the guitar god and cultural revolutionary like this! While Jimi Hendrix is often lauded as a master of psychedelic guitar playing, most people don't consider the degree to which he was a cultural barometer. This play, part of Segerstrom's terrific Off Center Festival series and conceived and directed by Roger Guenveur Smith, focuses on a balcony section at Hendrix's historic New Year's Eve 1969 Band of Gypsy's concert. A recording of the concert serves as the focus of a cross-section of colorful audience members, whose minutely choreographed reactions to the music are the centerpiece of this unique piece of theater.

The Hendrix Project at Samuell Theater, 615 Town Center Dr., Costa Mesa, (714) 556-2787, www.scfta.org. 8 p.m. Through Feb. 3. $25. —SCOTT FEINBLATT

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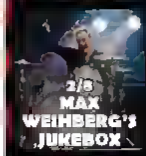
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1/27	LOS RIOS ROCK SCHOOL
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2/8	MAX WEINBERG'S JUKEBOX
2/9	LOS RIOS ROCK SCHOOL
2/10	THE MUSICAL BOX
2/11	SIDE DEAL (MEMBERS OF TRAIN, SUGAR RAY, & PAWNSHOP KINGS) FEAT. SKUNK BAXTER
2/14	OTTMAR LIEBERT & LUNA NEGRA
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2/21	SNOVELS & ROPE
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2/24	MARC SEAL
2/25	ATLANTA RHYTHM SECTION / FIREFALL
2/28	TINSLEY ELLIS
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4/12 AL JARDINE

4/19 URIAH HEEP

4/21 Y & T

4/22 WISHBONE ASH

6/7 ULI JON ROTH

8/5 RONNIE SPECTOR & The Ronettes

UPCOMING SHOWS

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3/25	MARTIN SEXTON	4/21	Y&T
3/29	YONDER MOUNTAIN STRING BAND	4/22	WISNBONE ASH
3/3D	THE TUBES	4/27	NAL KETCHUM
3/31	MISSING PERSONS	4/2E	ZEPPELIN USA
4/4	ARLO GUTHRIE	5/5	TYRONE WELLS
4/12	AL JARDINE - A PUNTUNDO FROM CALIFORNIA: FROM THE VERY FIRST SONG WITH A FOUNDING MEMBER OF THE BEACH BOYS	5/E	MADELEINE PEYROUX
		3/1E	BLOOD, SWEAT & TEARS
		6/2	QUEEN NATION (QUEEN TRIBUTE)
4/14	MELISSA MANCHESTER	6/7	ULI JON ROTH
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If It Ain't Broke...

Russ Bendel adds Olea to his roster of OC restaurants

BY EDWIN GOEI

EDWIN GOEI

Russ Bendel, the restaurateur behind the excellent Vine in San Clemente and sublime Ironwood in Laguna Hills, uses the three-worded slogan "Cellar. Craft. Cook" to describe his wine-country-cuisine concept. But as he debuts Olea in Newport Beach, his third restaurant, it might as well be "Rinse, Lather, Repeat."

Now, at all three of his eateries, you can get the same crispy duck wings shellacked in a Meyer-lemon-and-honey glaze as an appetizer, then move on to a main course of the Jidori-chicken schnitzel. And as I said in my review of Ironwood, this chicken schnitzel—which is so large you could wear it as a scarf—is a masterpiece. For something that should've been as heavy as a piece of deep-fried, county-fair decadence, it's extraordinarily light. It possesses the perfect ratio of crispy breadcrumb to moist meat—as good as a piece of white meat chicken could ever hope to be.

If Bendel and his executive chef, Jared Cook, should open a fourth, fifth or, heck, hundredth restaurant, I don't doubt the schnitzel is going to be at the top of the menu. It's their Big Mac, the dish that can breed more locations since it's so coveted by its customers. One night at Olea, I saw a man devouring his schnitzel with his arms cradling the plate to protect it from his tablemates. And he's right to hog it. Although it's huge—enough for two—you want it all to yourself. Everything about the dish is precious: every morsel of that chicken, every nub of its spaetzel, every speck of the gravy.

Now that I've been to all three of Bendel's restaurants, aside from the common menu items, I've noticed other constants. The first is that it attracts the usual assortment of mostly middle-aged diners. But compared to its sisters, Olea—with logs in the rafters and a bar as its centerpiece—feels the most hip.

The second constant is the generous portions of the main entrées. Knowing it would be enough to share, I ordered the herb-roasted prime-beef-cheek stroganoff. But before I had the chance to ask for two forks, the server offered to have it split at no extra charge. What came out on two separate plates resembled full-sized entrées, and most important, it was unlike any stroganoff I've ever encountered. I expected nothing less of Cook. As with his schnitzel, the chef uses the traditional dish as a jumping off point.

For his version of the Russian staple, instead of yellow egg noodles, Cook opts for wide-as-duct-tape pappardelle that's tinted green from rosemary. I remembered the same chewy made-from-scratch pasta in Ironwood's meatball entrée. And just as I did then, I had to cut the noodles into swatches after realizing they couldn't be twirled around a fork.

The rest of the dish capitalizes on all the things a good stroganoff should always have—tender beef, earthy mushrooms and cippolini onions as meltingly sweet as marshmallows. But the chunky shreds of beef, which are so soft they border on pulp, were ethereal. There was no need to chew, they turned into meaty foam in my mouth.

I should also note that, for now, Olea seems to be the only place you can have the stroganoff; I couldn't find it on Vine's or Ironwood's online menus. Also unique to Olea is a baked-oysters appetizer topped with blue crab, garlic, Nueske bacon and Champagne tarragon butter. It's served five to a plate over a bed of peppery watercress and crunchy frisée. As I ate them, I discovered the greens weren't just for show; they're an essential part of the dish. Without their bitterness, the oysters end up too rich and oversalted.

A better appetizer is the agnolotti, ravioli-like dumplings topped with fresh goat cheese and drowned in brown butter—a very popular starter at all three restaurants. But just as great is a side dish of roasted seasonal vegetables, which I think functions better as an appetizer than main-dish accompaniment—especially at just $7.

One of the best things I remember eating at Ironwood that's now also one of my favorites at Olea is the jumbo lump crab with heirloom beets. It's identical to the one at Ironwood—and for good reason. Cool, refreshing and full of contrasting textures that change by the forkful, the dish lays in the sweet spot between a crab Louie and a sushi-bar appetizer. I loved it now as I did then. It also proves that a better slogan for Bendel's restaurants might be "If It Ain't Broke, Don't Fix It."

OLEA

2001 Westcliff Dr., Ste. 100, Newport Beach, (949) 287-6807, www.oleanewportbeach.com. Open Sun.-Thurs., 5-10 p.m., Fri.-Sat., 5-11 p.m. Starters, $12-$23, entrees, $15.50-$43. Full bar.

WHAT THE ALE

» ROBERT FLORES

Melodic Suds

STEREO BREWING CO.

950 S. Via Rodeo, Placentia, (714) 993-3390; www.stereobrewing.com

The odds were low for a small, independent brewery from Orange County with only a year of operation under its belt, to win a medal at last year's Great American Beer Festival—but Placentia's Stereo Brewing Co. did just that by taking home the gold medal in the Oatmeal Stout category for its Wall of Sound (5.6 percent ABV).

Owner and head brewer Rick Smets hails from a family of brewers and began doing so himself at 16. He would eventually become head brewer for Left Coast and Firestone Walker Brewing Co. before opening his own brewery in Placentia. Now Rick and his wife, Amanda Pierce Smets, are bringing locals some amazing craft brews.

The vibe at Stereo Brewing is fun and chill—think *School of Rock* meets *Strange Brew*. As with most tasting rooms, the one at Stereo Brewing comes equipped with long communal tables, board games and some big-screen TVs, but that's where the similarity ends. Smets, who doubles as tasting room DJ, creates a unique atmosphere for those who appreciate wax and great-tasting drafts. He spins everything from Iron Maiden's *Aces High* to Cheech and Chong's *Earache My Eye*.

If you decide to sit at the bar, you had better bring your beer A game, as the regulars know their suds. Ask anyone behind the counter for a sample while learning about Stereo Brewing's rotating list of craft beers, eight core brews and four one-offs. I was lucky enough to get a pour of the Summer Sun Tart Blonde with Raspberry (4.5 percent ABV), an extremely refreshing session with raspberries that offers just the right amount of sweetness. Robot Imperial Red (9.5 percent ABV) was brewed for malt-lovers—with notes of caramel and toffee, it's a hearty brew with a strong hop finish.

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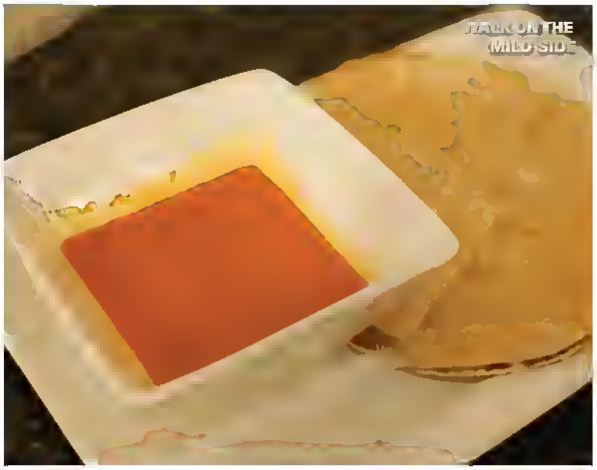
ROBERT FLORES



PHOTOS BY CYNTHIA REBOLLEDO

Aromatic Flavors

HoleInTheWall

» CYNTHIA REBOLLEDO

KHAOSAN THAI

3520 W. First St., Santa Ana, (714) 760-4595

Don't let the hipster Edison bulbs fool you, Khaosan serves up savory Thai classics and surprising signature dishes. This cozy spot in Santa Ana's section of Little Saigon sits between old-school Viet institutions and fluorescent-lit dives.

Before you start in on the entrées, order the roti, a crepe-like flatbread that's soft and buttery and doesn't shatter upon contact. It's served with a small bowl of sweet, subtly spiced, coconut-milk yellow curry dipping sauce. The fish cakes, a common Thai street food that's served here with a cucumber sauce, are also great for sharing. The spongy golden discs burst with aromatic flavors from the red curry paste and the briny tang of the fish, plus there's crunchiness from the long beans. Something of a signature, the delicious almond-crusted tofu bites are paired with a sweet chile sauce. You'll also find chicken and beef satays on the limited menu.

For the most part, Khaosan's dishes are mild. It's not your high-spice northern Isan Thai fare, so if you're looking for heat, you'll have to request prik nam pla (Thai chile in fish sauce). The kitchen serves some solid curries, especially the panang, a red curry that is thick, salty and sweet, with red bell peppers and kaffir lime leaves. Other highlights include the Thai-style grilled pork ribs and the beef salad tossed in a spicy lime marinade with lettuce, cucumber and tomato.

Khaosan makes a fine pad Thai, but the noodle to eat here is actually pad see ew—slippery flat rice noodles stir-fried in soy sauce with chicken morsels and Chinese (and regular) broccoli. It's a dish we can't get enough of. The crab fried rice is delicate and classic, made with lump crab meat, sweet onions, scallions, tomato and egg. But if seafood isn't your thing, go for the pineapple version.

If you still have room, finish your meal with coconut ice cream, a refreshing treat that's not too sweet. Prices here are extremely fair, and the service is friendly, making Khaosan a great addition to your Thai-food rotation.

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I Pizza You

Heart-shaped pizza at La Pizzeria

GABRIEL SAN ROMAN

Everybody loves a good pizza. Now what if that perfect pie showed its appreciation back by taking on a heart-shaped form? We know OC's various eateries offer everything from burgers to waffles with corazon contours for Valentine's Day. But with La Pizzeria in Anaheim, its heartthrob of a specialty dish is available year-round!

More than gimmick grub, La Pizzeria's heart-shaped pizza delivers! A delightfully pungent mozzarella cheese congeals with tomato sauce and toppings to leave a perfect coat of grease—neither too little nor too much—and the thick crust is pillow-soft to the bite. This love pie comes with a flurry of pepperoni slices, though additional toppings cost just a little more. If you're feeling indulgent, add plump, juicy sausage chunks into the mix, or bring home an order of cheese bread to complete the meal.

Unlike some chains these days, La Pizzeria isn't going to charge you for some dried chile-pepper flakes and grated Parmesan cheese. A cup of each comes in every box.

The pie is divided into 10 slices with traditional triangles, rectangular pieces and two half-ovals. Checking out at less than $13, it's affordable amor, perfect for a relaxing movie night at home with the family or a Valentine's Day treat (which is coming up, Romeos!) for the pizza-lover in your life.

LA PIZZERIA
2424 W. Ball Rd., Anaheim, (714) 527-8844, lapizzaanaheim.com

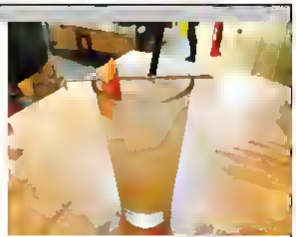
EAT THIS NOW

» GABRIEL SAN ROMÁN

DRINK OF THE WEEK

» CYNTHIA REBOLLEDO

17th & Orange at Crack Shack


CYNTHIA REBOLLEDO

Coop Deville, Crack Shack's signature, gigantic fried-chicken sandwich. We recommend pairing your bird with a 17th & Orange.

There's no end in sight to the fried-chicken wars. Last year, we saw the opening of Two Birds, Slapfish founder and chef Andrew Gruel's Jidori fried chicken concept at Trade in Irvine. That was followed by Wingman at 4th Street Market, specializing in fried chicken wings; Rojo's Hot Chicken, a one-time pop-up at Irvine, Rooster Republic, which serves classic Southern fried chicken at McFadden Public Market; and the Balboa Island brick-and-mortar iteration of Free Range's LA-based luxe *lonchera*.

And now comes Crack Shack. The San Diego-based chain debuted its Costa Mesa location in November, which fills up every day despite local competitors. Its full bar is a welcome sight when trying to wash down a

THE DRINK

New Amsterdam gin is blended with honey, lime, cinnamon, grapefruit juice and blood orange to create a colorful, savory and refreshing cocktail. This delicious citrus-y drink cuts any guilt you may have after demolishing one of Crack Shack's behemoth plates.

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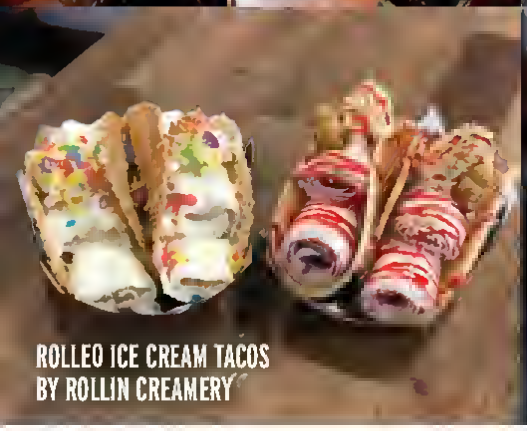

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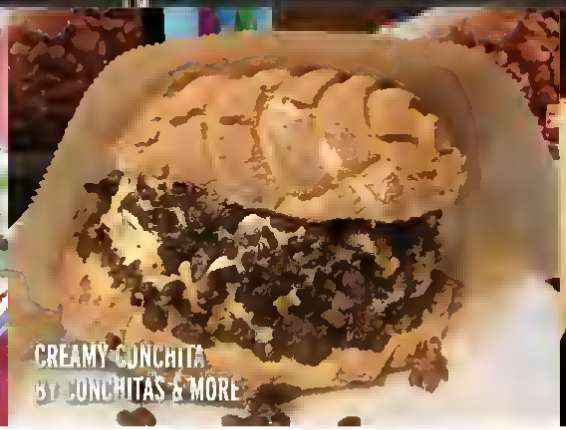

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Shocked Awe

Apache Warrior humanizes the Iraq War

BY MATT COKER

The documentary *Apache Warrior* is billed as having been "made with 100 percent unprecedented real footage, actual attack pilot gun tapes, multiple cameras and interviews. We researched hundreds of hours of footage in order to find this true story."

The aim, filmmakers add, is to take "the audience into the cockpit of a squadron of Apache attack helicopters during the opening salvo of what would be one of the largest invasions in U.S. and world history."

Co-directors David Salzberg and Christian Tureaud, who previously teamed to helm *Citizen Soldier* and *Hornet's Nest*, and producer Joshua Lang, who after leaving the Army in 2006 went to film school at Orange Coast College with a goal of making "a film to honor my unit's difficult mission at the beginning of the Iraq war," achieve their goal with *Apache Warrior*, which makes its Orange County premiere Monday as a benefit for Working Wardrobes' VetNet program of services for military veterans.

Despite the filmmakers' claims about the vast materials they had to work with—which I have no doubt are true—the thing that struck me while watching *Apache Warrior* was how the same still images were shown over and over again as the story advanced. Rather than boring me, this device somehow kept me all in. It was a brilliant stroke; I just wish I was smart enough to know why this is so.

I can recall other documentaries where similar ways of telling stories fell flat—and fast. Don't get me started about the true war story that was based on the experiences of a filmmaker's grandfather, complete with World War II battle scenes that I'm pretty sure were shot in a suburban tract home's back yard.

Apache Warrior begins with introductions of the Army personnel, now retired and otherwise, who are the focus of the harrowing story that follows. Much of the set-up about training, initial meetings of crew members, the mood of the U.S. camp in Iraq before the 2003 invasion and news of the first mission are not simply recounted with current-day, talking-head interviews. Video footage from drills and desert crossings, as well as casual still images of the players in their fatigues, are expertly layered in. What's onscreen lingers just long enough so you can soak it in, but not so long that it mucks up the story's pace.

In announcing the beginning of military operations in Iraq, President George W. Bush explained to the American people, via an address televised live, that the goals were "to disarm Iraq, to free its people and to defend the world from grave danger." Despite our feelings then and now about that war, you can't help but recognize the danger the AH-64 Apache helicopter crews were thrust into with their first mission in Saddam Hussein country. Three or so clusters of about half a dozen helicopters each were to fly through the desert and over a city to hover just above the outskirts, where intelligence informed that pro-Saddam military operations were based. These first U.S. AH-64s were to draw enemy fire so their points of origin could be exposed for clusters of trailing helicopters that would take them out. With early memories of the Iraq war occupied by "shock and awe," who even knew potential suicide missions such as this were even happening?

Based on what the filmmakers have said about *Apache Warrior*, they are most proud of the actual cockpit recordings that were retrieved from only three of the helicopters that came back, as well as the inflight video that literally gives bird's-eye views of barren landscapes, sandblasted villages and enemy tracer rounds. Through night-vision video, those lines of light rising from the ground are beautiful. Apache pilot Captain Carrie Bruhl, who is now retired, is heard aboard her forward AH-64 calmly comparing the enemy fire to fireworks. But as the view out the cockpit windshield gets so close as to be engulfed by the light show, we—like the crew—start hearing the pings of bullets hitting metal. It's pretty damn frightening. And then comes the sight of approaching rocket-propelled grenades.

Humanizing all of this are those same casual images from back at the camp. We get faces, usually smiling, of the folks who were put in mortal danger (including Bruhl, who is scheduled to participate in an audience Q&A after the screening with Salzberg and Tureaud). If we had seen more of this and less of the shock and awe, one wonders if more would have gotten behind the president.

MCOKER@OCWEEKLY.COM

APACHE WARRIOR

at Regency Lido Theatre, 3459 Via Lido, Newport Beach, (949) 673-8350. Mon., reception with free Taco Bell tacos, 5:30 p.m., doors open, 6 p.m., registration ends, 6:45 p.m., screening, 7 p.m. $5

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Channeling John Cage

An avant-garde composer inspires new display at Beall Center for Art + Technology

BY DAVE BARTON

Beall Center for Art + Technology's "Drawn From a Score" is inspired by the work of avant-garde musician John Cage, who is best known for *4'33"*, in which musicians walk into a performance space, then don't do anything for four minutes and 33 seconds, with the shuffling of feet, people coughing, the hum of air conditioning and other assorted sounds "performing" the score. Cage's philosophical modus operandi was a liberating embrace of chance and uncertainty in which the work performed is never the same twice. Curator/Artistic Director David Familian's astute collection—which includes a barely perceptible Sol LeWitt *Wall Drawing 76* re-created by UC Irvine students from LeWitt's instructions, *Reunion*, a collaboration with the John Cage Trust featuring a chess board that creates a soundscape when the game is played, computer programs that design video and write poetry—is both dizzying and intellectually challenging in scope. Be warned. If you're barely computer literate, ask a docent for a tour.

David Bowen's interactive, robotic *infrared drawing device* responds to a viewer's movements, scrawling in charcoal on paper taped on the wall. It's a jittery thing working within a limited range of movement, and the random half-circle drawings resemble the school's anteater mascot. Frieder Nake's *22.10.65 Nr 3* is a tightly controlled piece drawn from mathematical algorithms, a stripped-down series of Mondrian lines and blocks, minus the vivid colors. Similarly, on a mission to program the amorphous idea of "beauty," Hiroshi Kawano's serigraph digitizes the Dutch painter's colors into an image resembling a pixilated street map. Don't hesitate to play general and push your hands through the non-toxic, child-safe sandbox of Israeli artist Shirley Shor's conceptual discourse on borders, *Landslide*. Its colorful projected "virtual map" changes in real time with each new slope and valley made by your hand.

With many of the older artists having created the work decades earlier (and several now deceased), the show keeps their innovative memories alive, introducing younger audiences to work that might otherwise disappear. Likewise, as computer code falls out of fashion or gets replaced—new OS making old coding obsolete, punch cards becoming antiquated data graveyards, Flash art slowly disappearing online as Adobe phases it out—the show unflinchingly builds on and leaves us reflecting on the indeterminacy of our lives, not just in music and mathematics.

WILL TEE YANG

There's a quote from Henri Matisse on the patio outside the Irvine Fine Arts Center: "There are always flowers for those who want to see them." Curator Yevgeniya Mikhailik's multidisciplinary group show "LAND" invites us to examine our rocky relationship with nature, and while there aren't any flowers to speak of and rarely did many of the creations inside move us, there are a handful that help us look at the familiar with fresh insight.

Jennifer Celio's *Rising and Falling (Antarctica)* is a geometric beauty. Painted icebergs lie under plexiglass as if something ancient in a museum, as cellphone tower antennae spread out among them, a slow melt is suggested by empty silhouettes and the drop and drip of floor-mirror puddles. Virginia Katz's handmade monoprint collagraphs resemble closeups of marble grain and cracked ice or photographs of ocean depths taken from space, bringing us closer to evocations of the real world while also having nothing to do with it. Christine Weir's graphite-on-gray panel drawings are meant to be meditative exercises, the monochromatic pictures corresponding to clouds or landforms against a circular backdrop that may or may not be the sun. Instead, they feel like a suffocating view from under the ground, looking up. Christine Nguyen's seashell and meteorite ceramics aren't polished enough to draw attention, but her evocations of an eclipse—puffs of spray paint around a black circle—are beatific in their simplicity.

The personal potential for healing the environment is given a moving poetic with Kyoomi Fukui's *Apologetic Garden*: Write a note on a sheet of paper, put it in an envelope along with some seeds, and then bury it in a small triangular planter on the outside patio. Come back in a few weeks to see if anything has sprouted. Likewise, Michael Nannery's *Leaves Tell the Story of the Light* is his sensitive pruning and care for a forgotten plant in the corner of the Center, bringing our consideration to something barely paid attention to. Chris Natrop's stunning multimedia *Halflight Candybowl Mashup* in Gallery 1 is the most assured, the installation's complexity in sharp contrast to other artists' austerity. Colored lights reflect off ornate, painted, cut paper suspended from the ceiling, drifting gently just inches from the floor. Shadows are cast on filmed projections, the camera aimed at the sky and run through filters. The soundtrack of birds chirping is melodic and inviting, the warmth of the machinery giving the room a pleasant welcoming feel, reminding us of nature's potential for paradise.

"DRAWN FROM A SCORE"
at Beall Center for Art + Technology, UC Irvine, Claire Trevor School of the Arts, 712 Arts Plaza, Irvine, (949) 824-6206, www.bealcenter.uci.edu/exhibitions. Open Mon.-Sat., noon-6 p.m. Thrugh Feb. 25. Free.

"LAND"
at Irvine Fine Arts Center, 14321 Yale Ave., Irvine, (949) 724-6880; www.cityofirvine.org/irvine-fine-arts-center/current-exhibitions. Open Mon.-Thurs., 10 a.m.-5 p.m., Sat., 9 a.m.-5 p.m. Thrugh March 10. Free.

TrendZilla

» AIMEE MURILLO

Quiver With Us!

Based on what we're seeing in stores, it's Valentine's Day season! If you're lost on what to get your beloved, Show Pigeon Tattoo Parlor is hosting a Quiver of Love pop-up on Feb. 10. We've featured owner Evie Yapelli numerous times for her amazing tattoo skills and clothing venture—and with a schedule such as hers, it's incredible she has time to plan anything else! In honor of the shop's second anniversary, Yapelli is celebrating with this small, Valentine's Day-themed art-and-vendor fair. Come pick up something for your boo—or yourself!

COLE STREM. The Long Beach-based tattooer will sell T-shirts and limited-edition art prints, all showcasing his American traditional style. *www.colestrem.etsy.com.*

TATTOOS. Yapelli and Strem will both be inking during the event by appointment only, and they've each designed Victorian Valentines/mourning-inspired flash. Strem's schedule is full, but Yapelli had some openings as of press time. *showpigeon.com/store.*

STAY ADORNED. Artist Sylva Strem (wife of Cole) makes haunting jewelry and home decor out of ethically sourced animal remains, natural materials such as moss and crystals, and fine metals. For Quiver of Love, she will offer Victorian jewelry, taxidermy art and dream catchers for sale. *stayadorned.com.*

SHOW PIGEON. Besides tattooing, Yapelli has done numerous crossovers with rockabilly clothing brand Miss Ladybug and retro toy maker Bittersqueaks (see my column "Bittersqueaks Makes Nouveau Vintage Squeaky Toys," Dec. 7, 2016). Pieces from both collaborations will be at the pop-up, along with Yapelli's enamel pins and jewelry and art prints.

NARCOLEPTIC NECROMANCER. This indie baker will provide complimentary Victorian-inspired treats such as lavendar cookies, cupcakes, tarts, macarons and more. *www.instagram.com/narcolepticnecromancer*

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QUIVER OF LOVE
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Bak at It Again

OC funk band Slapbak rises from the ashes

BY HEIDI DARBY

COURTESY OF SLAPBAK

After nearly three decades of leading Slapbak through lineup changes, opening for artists from Snoop Dogg to Bootsy Collins, and standing strong in one of Orange County's few funk bands, founder Jara Harris was ready to lay his passion project to rest. But on Dec. 6, 2017, a structure fire consumed Harris' home and studio, taking with it nearly all his life's work. While his wife and keyboardist, Alyse—who at the time was eight months pregnant—made it out safely, Harris' instruments, gear and personal belongings perished.

Harris soon booked a string of dates for Slapbak, including a Jan. 27 show at Mozambique in Laguna Beach that was originally billed as a farewell performance. However, the bassist/front man is now reassessing the future of his band. "It's interesting that we had to lose everything for me to have this reborn passion for Slapbak," Harris says. "Even with everything that was going on, I had this calm feeling before the fire was all the way out. We were safe. And I just kept replaying everything that happened."

Firefighters arrived at Harris' building in the 1500 block of East Edinger in Santa Ana around 9 p.m. to a business complex engulfed in flames. Prior to their arrival and before the fire had spread, Harris had been across the street for dinner. He walked home to see smoke in the air, and as he approached the building, he saw his wife and mother-in-law on the balcony. Once the source of the smoke became obvious, Harris urged them to run downstairs. "Once we figured out what was happening, I ran back around the building like a madman, telling everyone to get away, including my wife and her mom," he recalls. "As everyone was running downstairs, I couldn't help myself. I started running upstairs."

Harris had a lifetime of music and mementoes in his loft. One of five siblings, his parents had relocated from Compton to Mission Viejo in 1969 when Harris was just 6 months old. Raised in a musical family, he was playing drums in the family band by age 4 and has spent the rest of his life performing. When he saw his life's work in jeopardy, his instinct overcame any common sense.

Harris entered the smoking studio and grabbed his laptop and external hard drive, on which some of his film and various other recent projects were stored. With windows making noises reminiscent of thunder and the sounds of shattering glass resonating from nearby units, he realized the severity of the situation. "I have so much respect for firefighters. The heat coming off that building, the whole top floor was on fire," Harris says. "The Element [car] was parked right underneath the building. I jumped in the passenger seat and slid over and drove."

In the days after the fire, Harris and Alyse began processing what happened. A GoFundMe was set up for them, with funds being raised to help restore the studio and replace such lost items as baby bottles and bass guitars, as well as to aid them in moving into a new home. The outpouring of support was monumental for the Harris family—which now includes son Jack, born Dec. 23—and a major factor in rethinking Slapbak's future.

"I didn't even consider the thought of people helping," Harris says. "It blew me away. Friends, family, people we've played with over the years and the local people who reached out—they were saying they were happy to help because Slapbak had given them some kind of happiness. To have the good you try to put out come back to you, it's really overwhelming."

Just days before his own home succumbed to a fire, he had been on tour with folk singer/songwriter Donavon Frankenreiter, playing drums for benefit shows in Sonoma to support those affected by the Nuns Fire. Harris had spoken with people who had lost everything, never for a moment anticipating he'd be in similar circumstances. "I was talking to people in Sonoma, thinking, 'Man, that's so heavy,'" Harris says. "I was so thankful we were far away and nowhere near the wildfires. In my head, I was thinking, 'This is so sad.' Never could I imagine that two days later, I'd be standing in front of my home watching 30 years of my life and music go up in flames."

Since forming in 1990, Harris has fought to keep Slapbak's funk edge sharp and prevalent in their sound. During an era when OC bands such as No Doubt and Sugar Ray were making their way from local to national stages, Harris struggled to convince labels that funk was viable. And while his peers were groomed to offer a more commercial sound that would grow them into household names, Harris felt Slapbak's sound was unabashedly rooted in funk, which arguably led to their eventual departure from Warner Bros., the label to which they signed in 1992.

However, Harris' love for Slapbak persevered as the lineup evolved. The current group of funkateers includes longtime rapper/vocalist T.J. Quake, vocalist Alicia Contreras, guitarist Adam Smith and drummer Jesse Conlee, with Harris and his wife rounding out the roster. Their soul-scorching blend of original material is full of dirty funk mashups that blend the Commodores' "Brick House" with Led Zeppelin's "Heartbreaker" and James Brown's "Sex Machine" with Rage Against the Machine's "Testify" (the former lovingly titled by the band as "Rage Against the Sex Machine").

Harris is also in the process of launching StruggleNation.com in late January. (The Facebook page has been live since 2015.) The site will be a forum for musicians to communicate when they're in need of items after a tragedy, as well as a place for those who can to lend a helping hand. Whether or not Slapbak will rise from the figurative ashes remains to be seen, but if Harris' newfound enthusiasm is any indicator, you can expect even more funk.

"We lost everything, but people lifted us so high that we could barely see the things we lost," Harris says. "It's been a month, and I'm still trying to catch up on thanking everyone for their love and concern. We see so much negativity on social media, but we got a reminder that people are still full of goodness and love. We're so appreciative of everybody. ... I kind of feel reborn with music and everything."

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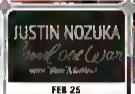

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COURTESY OF RED ELVISES

From Rockabilly With Love

Igor and the Red Elvises break down walls with drinking songs

BY BRETT CALLWOOD

Igor Yuzov's background is as varied and eclectic as the music he plays with his Russian-themed rockabilly-ish band the Red Elvises.

The self-effacing, hilarious singer/guitarist was born in Germany and grew up in the former Soviet Union. He was raised in the Ukraine and studied in Russia, but when world politics allowed, Yuzov made his way to the States around 1991 with his then-band Limpopo. By 1995, that band had morphed into the Red Elvises, and they're making a living performing rock & roll—a genre that was, for all intents and purposes, illegal where they were from.

"We started about 22 years ago," Yuzov recalls. "We started playing on the streets of Santa Monica and Venice Beach. People liked it, and they started inviting us to different parties, festivals and that kind of stuff. Then we started getting pretty big crowds on the streets, so the city of Santa Monica had lots of complaints and they kicked us out. We started touring thanks to them. Otherwise, we'd still be playing on the streets. It's been a long time since then, but we still are touring all over the world, pretty much."

The Red Elvises' sound is a blend of Eastern European and American roots, mixing rockabilly and surf with traditional Russian folk, as if Gogol Bordello were jamming with the Stray Cats. Think *Rocky IV*, if Balboa and Ivan Drago were dancing instead of fighting. Or a hippie love-in involving Reagan and Mikhail Gorbachev. "It's the melodies," Yuzov says. "We're using lots of American rhythms, like rockabilly shuffles and surf beats. We use rock beats. But melodically, it's more natural to me to write Russian melodies on top of American rhythms."

At this point, the band have about 15 albums available, the most recent being last year's *She Works for KGB*. The title track, Yuzov says, is a love story, one they'll perform Tuesday at their first gig at Alex's Bar in Long Beach. Afterward, the Red Elvises will take their Russian rockabilly to the colder climates of Colorado and further east. But the cold doesn't bother Yuzov. "It'll be crazy," he says of the tour.

Though the band spend a lot of time on tour in the U.S., Yuzov spends a month each year in Moscow, seeing friends and playing a bunch of gigs with a different set of musicians. "I'm still in between," he says. "I spend a lot of time in Moscow. ... I'll spend a month in Moscow, then I'll come back and start touring in the U.S. Our tour starts in February in Russia. But I'm used to the cold. It's not much of a big deal. You just buy warm clothes and drink more, and that's it."

The band leader says that American crowds tend to be crazier than their Russian counterparts, but Russian rockers are beginning better at handling the rigorous demands of a rockabilly show. "Recently, the Russians started to get it," Yuzov says. "It took them about 15 years to get it, but I'm glad they got it eventually."

IGOR AND THE RED ELVISES play with the Reverend Horton Heat and Voodoo Glow Skulls at Alex's Bar, 2913 E Anaheim St., Long Beach, (562) 434-8292, www.alexsbar.com. Tues., 8 p.m. $20. 21+

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COURTESY OF POCKET ENTERTAINMENT

Bigger, Better, Horny-er

California is about to get a checkered spoonful of OC ska—and all the goofy puns that come along with it. As Pocket Entertainment's third-annual Skacademy Awards swoops into various towns, there's No Doubt it's going to be pure Madness. At least, that's "The Impression That I Get."

Since February 2016, Pocket Entertainment has presented the event—also called the Oskars—as a way to pay homage to the scene known for two tone sounds, too many horns, black-and-white checkered prints, unity, and Tazy Phyllipz and Aaron Barrett.

"It started as just a funny idea to celebrate the community that has been so crucial to the Orange County music scene for years," says Cameron Hallenbeck, co-owner of Pocket Entertainment. "Right off the bat, we got buzz from people, wondering what the hell this event was and what they were nominated for. People would see that there was a category describing their friends and tag them to get them nominated. By also adding the statewide and international voting, the Skacademy Awards has grown into an event that is fun and comical and brings the community together."

Fans can vote via pocketentertainment.org/skacademy-awards for categories such as Most Upstrokes, Horniest Horn Section, Biggest Ska Nerd, Most Checkered and Best Live Act. And, as with a typical awards show, things can get nonsensical. Take last year's winner for Best Hair. You can't call Jeremy Mangubat, lead singer of OC-based ska band Stupid Flanders, a "Sell Out," as the dude is bald.

Its first year, there were just three bands performing for the Skacademy Awards, and its sophomore year, it grew into a two-day festival featuring more than 10 bands and sponsors such as Ska Brewing. Now, the show's being taken "One Step Beyond," with a tour that began Jan. 23 at San Diego's Soda Bar, skipping to Fullerton's Slidebar Rock + Roll Kitchen on Jan. 24 before heading to Las Vegas' Backstage Bar on Thursday, Jan. 25, Los Angeles' Viper Room on Friday, Fresno's Fulton 55 on Saturday and Berkeley's 924 Gilman on Sunday.

Hallenbeck says Pocket Entertainment—which he runs with his girlfriend, Whitney Dunkle, and has put on hundreds of local shows in a variety of genres, as well as last year's Skamic-Con with Reel Big Fish and Less Than Jake—chose these cities for the tour because they wanted to keep the shows somewhat local to Orange County but also branch out of their normal areas. "There are bands all over the country and world that need exposure," Hallenbeck says, "and this is their chance to get their music out there, as well as for fans of the genre to find new artists."

The shows will be headlined by the Toasters and supported by different acts each night, including Half Past Two (for which Hallenbeck plays lead guitar), Codename: Rocky, Karate in the Garage and Oceanside Sound System. And, of course, the shows will be filled with plays on words related to ska. "You can't spell ska-punk without 'ska-pun,' so if there's an opportunity—or skapportunity, if you will—we'll take it," Hallenbeck quips.

Pocket Entertainment's overall goal, according to Hallenbeck, is to bring together ska fans from all over and make each night humorous and memorable.

"We're expecting to make more connections and friends throughout California and Nevada and unify the community," he says. "We're also expecting some silliness, some rude boy attire and great music each night."

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» BRITTANY WOOLSEY

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Mother Love

My father left my mother abruptly when I was 14 years old, and he hasn't contacted either of us since. It was a crushing blow for her, and she retreated from the world. She was never bitter about it, but it was devastating. She lost the love of her life for no apparent reason and was left completely alone—except for me. We have both done our best to forget about him. We were extremely close for the next four years and actually slept in the same bed every night. Eventually, we began doing something that most people would consider evil but neither of us has ever regretted. It was just something that happened. And it wasn't something that just happened once—it went on for two years and ended only when I left to go to university. I haven't thought about him for years, and it's something my mother and I have never discussed. She has since remarried and seems perfectly fine. But even today, we sometimes send each other friendly messages that are vaguely suggestive. The problem is I mentioned it to my wife recently, and she went ballistic. She called me and my mother sick and moved into another bedroom and refuses to have sex with me. I wish I had never mentioned it, but it was part of a truth-or-dare session we were having. This has been the situation for the past three months. I have finally lost my patience, and I am thinking of leaving. I have never cheated on my wife or hurt her, either physically or emotionally, and I have supported her financially while she studies at university. I have mentioned going to a counselor, but she refuses and claims that she is married to a monster and that no woman would want me. We don't have any children—so if I were to leave, I wouldn't be disrupting an innocent's life. Do you have any advice?

Truthful Revelation Unmaken Two Happy Spouses

I'm not a professional counselor, TRUTHS, but I'm gonna climb out on a limb and say that a game of truth or dare isn't the right time to reveal an incestuous sexual relationship with a parent. Dr. Hani Miletski and Dr. Joe Kort, on the other hand, are professionals. Dr. Miletski is a psychotherapist and a sex therapist, and Dr. Kort is a sex and relationship therapist. Both are certified by the American Association of Sexuality Educators, Counselors and Therapists, and both are authors—Dr. Miletski literally wrote the book on the subject of mother-son incest: *Mother Son Incest: The Unthinkable Broken Taboo Persists.*

"There's no wonder his wife is so upset," said Dr. Miletski. "Sexual relations between mother and son are considered the most taboo form of incest."

Dr. Miletski told me it isn't uncommon for a woman who has been abandoned by her husband to turn to an adolescent son for emotional comfort. "These women are often very insecure and needy," she said. "Unbeknownst to the son—and sometimes to the mother—the son begins to feel responsible for his mother's well-being and emotional support. The son becomes parentified, and is treated by his mother as a substitute husband. Occasionally, this close relationship between a mother and her son evolves into a sexual relationship, and the substitute husband becomes her lover as well. The situation described in this letter sounds exactly like that. And while I'm glad this man believes he has not been affected by this boundary violation, [the fact that he and his mother are] sending suggestive messages to each other may suggest otherwise."

Dr. Miletski prefers not to use terms like "abuse" or "trauma" unless the person involved uses those terms themselves—which you didn't, TRUTHS, but I'm going to go ahead and use them. Here goes: You say you have no regrets, and you don't mention feeling traumatized by the experience, but the absence of trauma doesn't confer some sort of retroactive, after-the-fact immunity on your mother. She is responsible for her actions—actions that were abusive and highly likely to leave you traumatized.

"In the mental-health field, we have a growing body of work showing that not everyone who is abused is necessarily traumatized," said Dr. Kort. "I have seen countless men who have been sexually abused by their mothers who do not label it as abuse because they were not traumatized. But his mother seduced him, dismissing the sexual and emotional needs of a teenage boy. There is no other way to describe this other than abuse, however consensual he may have perceived it to be at the time."

But that was then, TRUTHS. What do you do about your situation now?

"Unfortunately, I don't think his wife will ever be able to put this revelation behind her," said Dr. Miletski. "I think his best bet is to leave her, move on and seek therapy. A therapist will help him deal with the emotional upset of the breakup with his wife, as well as process what happened with his mother."

Dr. Kort sees some hope—albeit slim—for your marriage. "To gain empathy and compassion from his wife, TRUTHS should be willing to listen to her concerns, fear and anger," he said. "He also needs to invite her to have compassion and empathy for the vulnerable position he was in—but he cannot do that until he has some compassion for himself. Untreated, the abuse he suffered from his mother, as well as the loss and grief over his father, could be troubling to his wife and their relationship. Perhaps if he ever has children, the reality of the abuse will hit him. Parents don't have children to turn them into lovers."

And, once again, people probably shouldn't reveal molestuous relationships to their current partner during a game of truth or dare.

You can find Dr. Miletski's books and learn more about her work at DrMiletski.com. You can find Dr. Kort's books and learn more about his work at JoeKort.com and on Twitter @drjoekort.

SavageLove

» DAN SAVAGE

I'm writing you to ask about a friend of mine. He is a gifted artist who hasn't truly dedicated himself to his art. It's as if he is afraid of success. He is also a so-called "womanizer," and every time he meets an interesting woman who is into him, he inevitably fucks it up. For this reason and some others (that I won't mention), I believe he is a repressed homosexual. Let's just assume that he is. Every time we talk, maybe once or twice a year, he recounts his latest fuck-ups with women (and everything else). During the last one, I was very close to asking him if he was sure about his sexual orientation. I believe that what makes him unable to face this aspect of his life is interfering with everything else, too. I would like to be able to talk openly about it with him without hurting him. Do you have any tips?

Artist Failing At Relationships

Sometimes a cigar isn't just a cigar—but an unsuccessful heterosexual is almost always just that. Unless the details you didn't share include, say, a massive collection of gay porn or messy closet-case classics such as drunken lunges at male friends or running for Congress on a "family values" platform, your friend will have to remain in the hetero column for now. That said, if you believe a solid gay ass pounding would jar loose the professional and romantic success that has thus far eluded your friend, go ahead and ask him if he's a "repressed homosexual." It might cost you his friendship, AFAIK, but someone who calls only once or twice a year to recount his romantic fuck-ups doesn't sound like much of a friend anyway.

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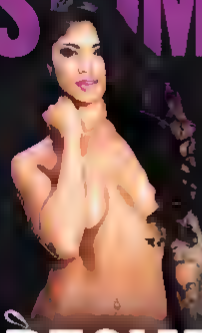

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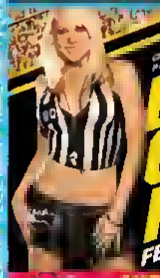

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TOKE OF THE WEEK

» MARY CARREON

Kurvana Sunset Tea KPEN v2

COURTESY OF KURVANA

There's a pretty big difference between smoking flower and cannabis oil. Regardless of how you smoke your flower (joint, bong, bubbler, pipe, etc.), the high is pretty instant and can be overwhelming—not to mention the smell isn't very discreet. But smoking cannabis oil from a vape pen is much sneakier. From the high it makes you feel to the way it smells (or doesn't smell, rather), most people wouldn't know you're toking unless you told them—or started laughing like a lunatic and/or talking about aliens with strangers.

Thankfully, not all oils get you that lit. In fact, the high from vaping cannabis oil has a much easier onset than, say, inhaling a milky bong load, which could potentially make you see aliens. Kurvana's new line of vapes, KPEN v2 infusions, are the blends dreams are made of—particularly the Sunset Tea oil.

A high-CBD indica-hybrid strain, Sunset Tea is the ideal remedy after a long day of work. With hints of lavender, white cucumber tea and rose, this OG blend immerses you in a relaxing floral paradise. It makes you feel a little warm and fuzzy, reminiscent of what a glass of wine does, minus the liver damage and purple mouth. It also gave me moments of synesthesia, in which I actually felt the color blue—or maybe it was triggered by the cartridge's packaging, my favorite shade of blue. (Contrary to popular belief, feeling blue felt really beautiful.)

If you're looking for something that'll help you go from a stress/anxiety level of 10 down to a five or six, Kurvana's Sunset Tea KPEN is your new best friend—and I feel honored to introduce you to her.

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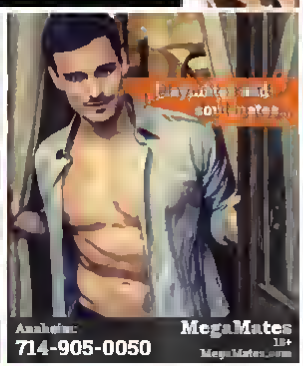

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Instructional Coordinator (Plan & coordinate academic curriculums for Korean culinary dept. Req'd: MA/MS in Education/Admin or Hospitality Mgmt. Mail resumes Stanton University 3611 Garden Grove Blvd #201 Garden Grove, CA 92844

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ADATA Technology (USA) Co., Ltd. seeks Product Marketing Analyst. Mstrs. in Bus. Admin., Mktg., Communication or IT req'd. 12 mnth. exp. in any job title involving product analysis of computer peripheral devices. Collaborate w/ HQ re product design. Work site: Brea, CA. Mail resumes to, 880 Columbia St., Brea, CA 92821

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DNA Biological Technician (Irvine, CA) Provide expert services in chemical sequencing analysis, DNA extraction and molecular research. BS in Molecular Cell and Developmental Biology, Chemistry or related engineering field and University coursework in Developmental Biology Lab. Mail resume to Angela Kim, M.Sc., HR Mgr. Zymo Research Corporation, 17062 Murphy Ave. Irvine, CA 92614

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System Integration Analyst (Tustin, CA) Develop, create, and modify computer software for efficient system integration and operation. Master's in Info System/Engineering related. Resume to: Woongjin Inc. 335 Centennial Way #200 Tustin, CA 92780

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Time's Up

if the civil-rights and feminist movements of the 1960s had worked, we wouldn't be doing this now

BY MARY CARREON

MARY CARREON

A year ago, millions of people peacefully marched in the streets to protest **Donald Trump**'s inauguration. The 2017 **Women's March** was a massive, worldwide demonstration of how horrified people—not just women—were that **America** somehow voted into office a man who not only had zero political experience, but also operates in a headspace of ignorance often indistinguishable from hate. The policies he promised to implement sent shivers down the spines of people who'd usually consider themselves conservative or Republican. People marched in defiance of what was to come.

This year, the political climate is different, and so are the reasons for marching. Among the significant undercurrents at the Jan. 20 march was the importance of voting—midterm elections are right around the corner, people! In addition to SCREAMING out against sexual abuse and fighting for our precious free press, the energy of the march centered on encouraging women to run for office and standing in solidarity with the people the current administration is targeting (which is a fuckton of people, in case you didn't know).

The cross streets of **Flower** and **Sixth** in **Santa Ana** were jam-packed. Before the actual march started, a number of speakers addressed the crowd, among them Santa Ana Mayor Pro-Tem **Michele Martinez**, the city's only council*woman*. "This women's march is beyond Trump," she said to an impassioned crowd.

Martinez is inspiring in her run for mayor. To be honest, a watermelon would make a far better mayor than **Miguel Pulido**. But there's so much corruption in Santa Ana I can't help but side-eye anyone running for that seat. But having been to countless Santa Ana City Council meetings, I can say Martinez is not afraid to stand her ground.

I first witnessed Martinez's fire at a four-hour city council meeting a few months ago. I was there to report on the council's vote on the implementation of adult-use (a.k.a. recreational) cannabis. Pulido and councilman **Vincente Sarmiento** had recused themselves from the meeting because of their unsaid involvement in the city's cannabis industry. (Insert side-eye here.) Those left at the table spoke as if they were in agreement with the new adult-use amendment, but there was no definitive attitude one way or the other.

Then, like a lightning bolt, Martinez began explaining the massive problems she saw with the amendment. She pointed out there were no findings or analyses outlining the potential outcomes of implementing adult-use in the city, adding there was nothing regarding the California Environmental Quality Act (CEQA) in terms of cultivation. She asked whether there were any considerations as to Santa Ana's climate action plan in all this, and no one had an answer. She asked how it would affect the city's water-conservation plan. No one had much to say because it hadn't been addressed in the amendment. Martinez demanded the meeting be adjourned to address the issues with special thought and analysis.

This disrupted everything. The council went back and forth on whether to vote on the amendment then or at a later time—as well as when or if everyone could make it. At one point, some council members tried to move the meeting to a time when Martinez couldn't be there. (She was absent when the council did the first reading of the amended ordinance a month prior.)

Martinez looked each of her fellow council members in the eyes and firmly told each one that that wasn't an acceptable option. The room was so silent you could hear cars passing on the streets outside. The intensity in the room was so opaque you could see it. But because Martinez stood her ground and demanded to be part of the decision-making process, the council figured out a time that would work for all members.

But back to the march. A sea of signs went up as soon as we began walking. "It's Time to Ovary-Act!" "The Oceans Are Rising, and So Are WE!" Parents, both male and female, pushed strollers and pulled kids in wagons. Little girls held signs that read, "I'm marching for my future" and, "Save our mother" with a drawing of the Earth on it.

It was a beautiful demonstration. In an era in which it's easy to feel as if our votes don't count, protesting is one of the only ways to physically get your message across—especially when 200,000 people are showing resistance, as was the case in **New York City**. Yet, there was an irritating lack of news coverage. Yes, the march was all over social media—but that's not the news. Maybe a few publications (such as this one) wrote about it. But according to the official Women's March site, there were 673 marches worldwide, with a total of 4,956,422 participants. It's unacceptable that **NBC** is the only news station that provided coverage of the events, and according to the *Washington Post*, it was only somewhere around 30 seconds.

Whether it's because of the government shutdown or because journalists are trying to course correct by diverting media attention to Trump's angry male supporters, it's safe to say the movement's not dying. Everyone's putting in the work to be present at the decision-making table.

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